

Into the Light

The Age of Enlightenment

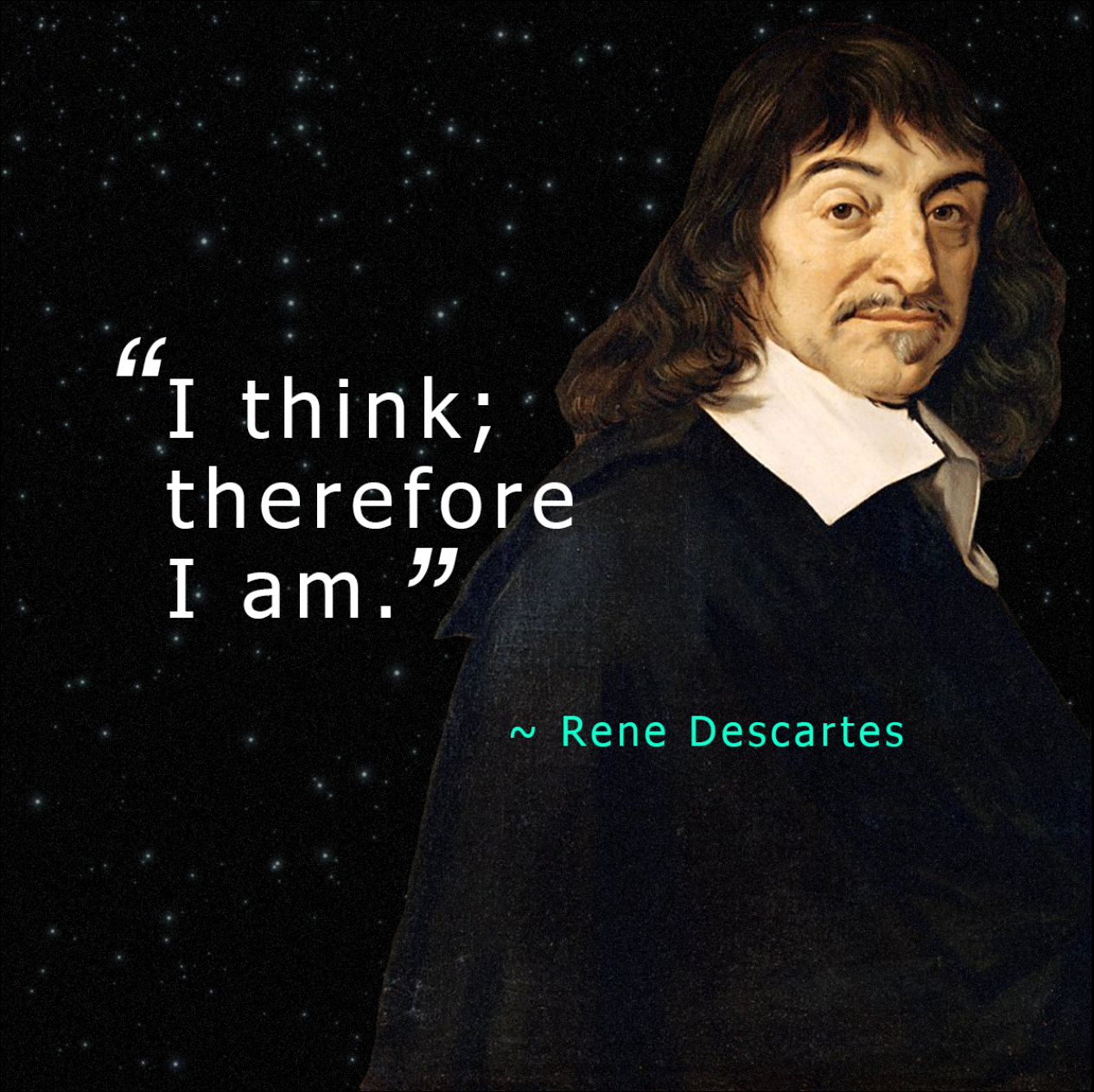
Ways of Thinking

UG ONLINE SHORT COURSE



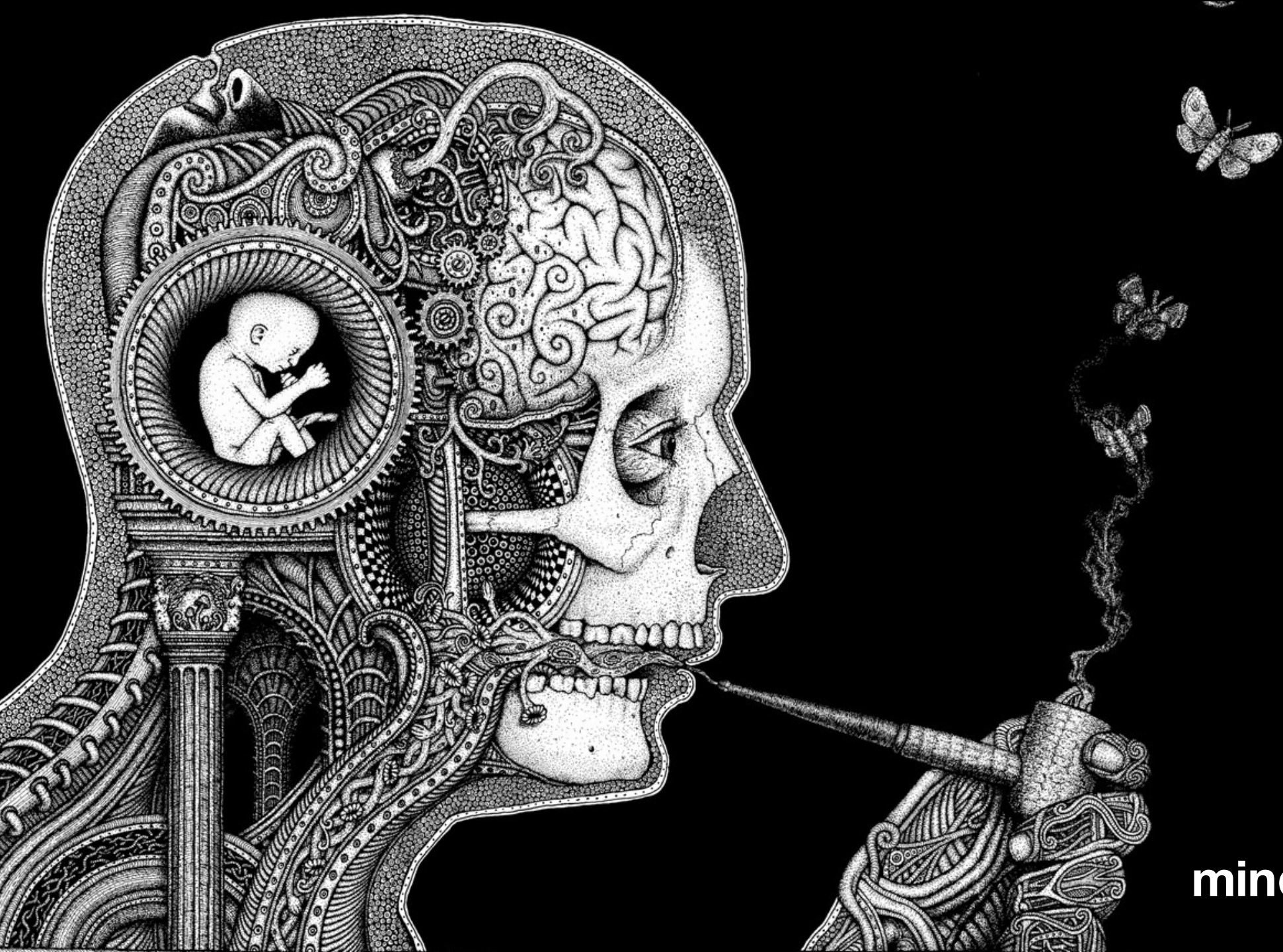
1630... ■ ■ ■

...the birth of the human 'subject'

A portrait of the philosopher Rene Descartes, shown from the chest up. He has long, dark, wavy hair and a small mustache. He is wearing a dark, high-collared garment. The background is a dark, starry space. The quote "I think; therefore I am." is overlaid on the left side of the image in white text.

“I think;
therefore
I am.”

~ Rene Descartes



mind-body dualism

PHILOSOPHY

The (Age of) Enlightenment

The Enlightenment's emphasis on reason shaped philosophical, political and scientific discourse from the late 17th to the early 19th century. Matthew White traces the Enlightenment back to its roots in the aftermath of the Civil War, and forward to its effects on the present day.

The Enlightenment – the great ‘Age of Reason’ – is defined as the period of rigorous scientific, political and philosophical discourse that characterised European society during the ‘long’ 18th century: from the late 17th century to the ending of the Napoleonic Wars in 1815.

This was a period of huge change in thought and reason, which (in the words of historian Roy Porter) was ‘decisive in the making of modernity’. Centuries of custom and tradition were brushed aside in favour of exploration, individualism, tolerance and scientific endeavour, which, in tandem with developments in industry and politics, witnessed the emergence of the ‘modern world’.



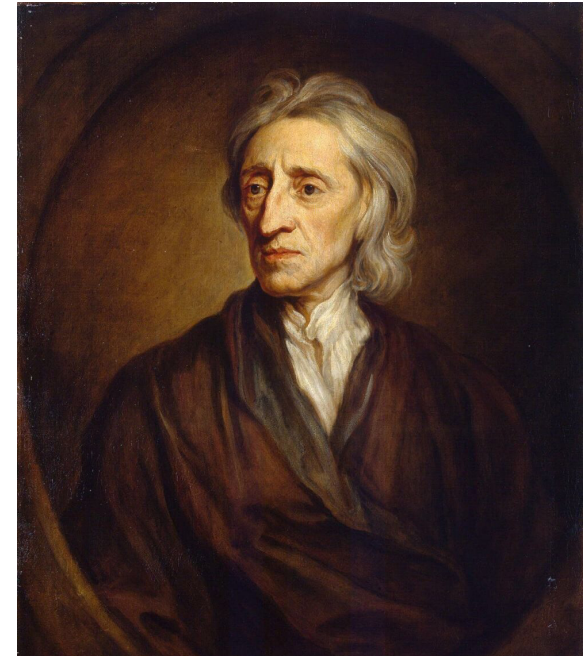
The Age of Reason

Enlightenment Thinking

- The Early Enlightenment: 1685-1730
- The High Enlightenment: 1730-1780
- The Late Enlightenment and Beyond: 1780-1815



Francis Bacon



John Locke

Five Enlightenment Ideas...

1. **reason.** divine force; makes humans human; destroys intolerance.
2. **nature.** good and reasonable; nature's laws govern the universe.
3. **happiness.** achieved if you live by nature's laws; don't have to wait for heaven.
4. **progress.** ...
5. **liberty and freedom.**

Voltaire

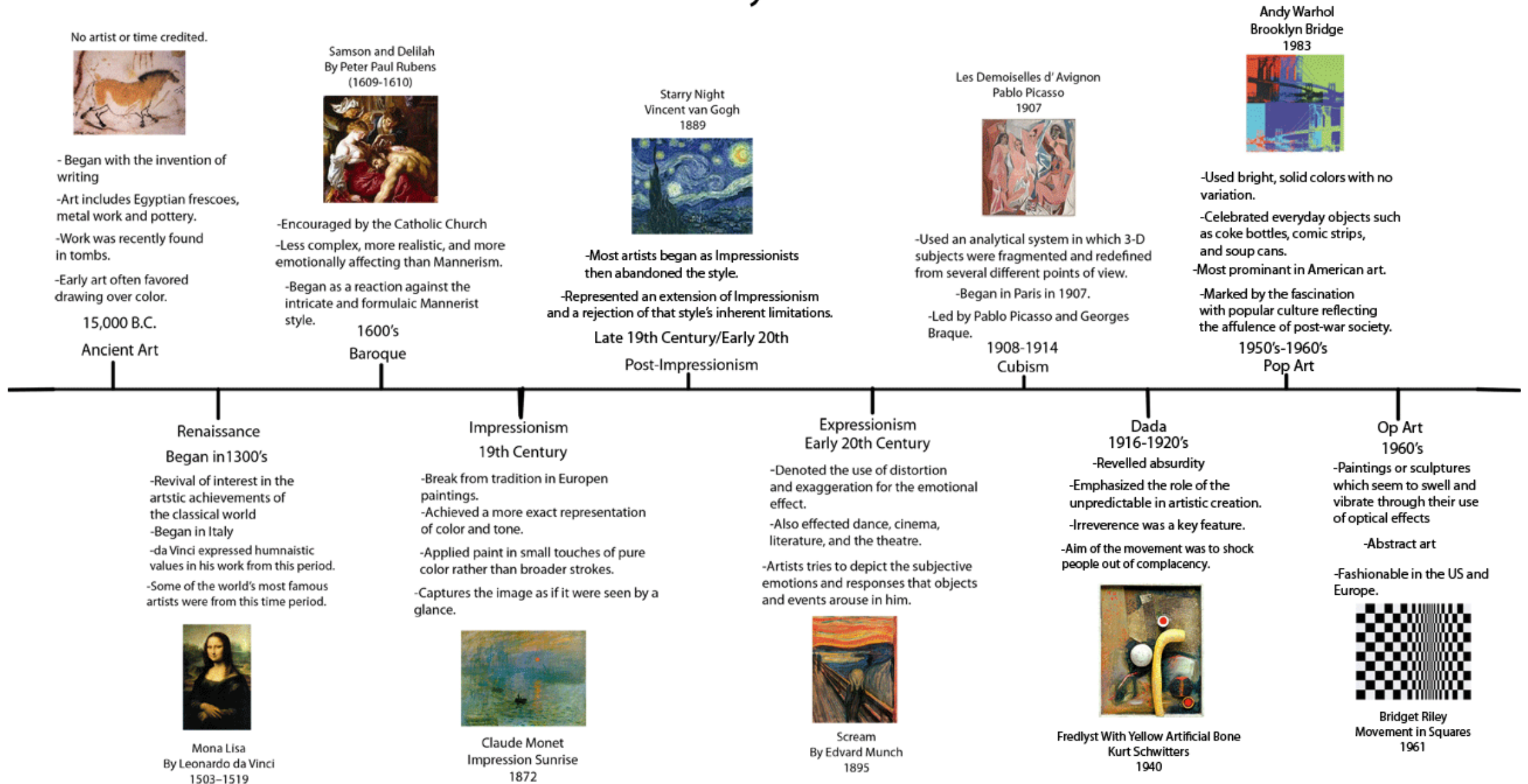
1694-1778



we must
cultivate
our own
garden



Art History Timeline



Baroque

1600–1750

CHARACTERISTICS

Ornate, grandeur, richness, stylistically complex, dramatic

LEADING CONTRIBUTORS

Caravaggio, Johannes Vermeer, Rembrandt van Rijn

INFLUENTIAL WORKS

Caravaggio

The Calling of St Matthew, 1600

Rembrandt

The Night Watch, 1642

Johannes Vermeer

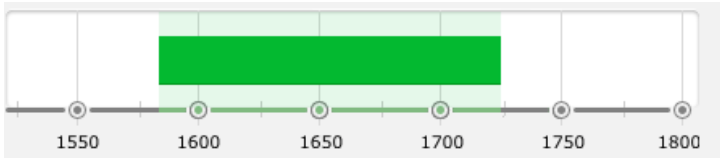
Girl with a Pearl Earring, 1665



Caravaggio, *The Calling of St Matthew*, 1600

Baroque

1600–1750



- **Baroque brought images for religious worship back into the public eye after being banned for their glorification of the ethereal and ideal.** The movement's leaders professed that art should be easily understood and strongly felt by common people with the effect of encouraging piety and an awe for the church.
- Baroque churches became a pivotal example of the invigorated emphasis on the glory of **Catholicism** with their designs that incorporated a large central space with a dome or cupola high overhead, allowing light to illuminate the space below. **The dome was one of the central symbolic features of baroque architecture illustrating the union between the heavens and the earth.** Extremely intricate interiors, rife with ornamentation, allowed for a feeling of being fully immersed within an elevated and sacred space.
- The defining characteristics of the Baroque style were: real or implied movement, an attempt to represent infinity, **an emphasis on light and its effects**, and a focus on the theatrical. A number of techniques were introduced, or further developed, by Baroque artists to accomplish these effects including ***quadro riportato*** (frescos that incorporated the illusion of being composed of a series of framed paintings), ***quadrature*** (ceiling painting), and ***trompe l'oeil*** techniques. This allowed for a blurring of the boundaries between painting, sculpture, and architecture that was signature to the movement.
- **Baroque ushered in a new era for European sculpture**, led largely by the work of **Gian Lorenzo Bernini**, which emphasized sensual richness, dramatic realism, intense emotion, and movement. In Baroque sculpture figures assumed new importance, often spiraling outward from a central vortex, reaching into the surrounding space, meant to be seen in the round from multiple perspectives.
- The use of ***chiaroscuro***, in which the treatment of light and dark in an artwork helped to create dramatic tension, was a key component in Baroque artwork. It was further evolved by Baroque master **Caravaggio** into ***tenebrism***, which used the intensification of contrast within dark atmospheric scenes to spotlight particular elements.

Caravaggio and Chiaroscuro

Employing *chiaroscuro*, the intense contrast of light and dark, the work exhibits the direct realism and intense sense of psychological drama that distinguished Caravaggio's work.

Martin Scorsese. Scorsese said of his work, "You come upon the scene midway and you're immersed in it ... **It was like modern staging in film: it was so powerful and direct.**"



Caravaggio, The Calling of St Matthew, 1600

Rubens

Rubens' masterful compositions that combined a wealth of **history and allegory** with depictions of signature moments in scenes of visual exuberance were much in demand with the nobility.

Rubens' work was influential upon artists like Velázquez and informed the **Rococo artists that followed including Antoine Watteau and François Boucher**. He also influenced Eugène Delacroix, Paul Cézanne, and Pablo Picasso. Though less known, his landscapes also influenced J.M.W. Turner, John Constable, and Thomas Gainsborough.

As Mark Hudson wrote, "From Rembrandt, Watteau and Delacroix to Cézanne and Picasso, the Rubenesque sensibility runs strong and deep through Western art."



c. 1622-1625 Le débarquement de Marie de Médicis au port de Marseille le 3 November

Rembrandt

"Rembrandt did something very different: in his *Night Watch* not the sitters but the **action** is the focus of attention and where other civic guards paintings are static, his is all about **movement**."

Although in later life, Rembrandt's career went into decline and his work was generally forgotten, his work was rediscovered in the 1800s and he influenced a number of artists including Auguste Rodin, Max Liebermann, and Vincent van Gogh. Now one of the world's most recognizable paintings, this piece has enjoyed continual cultural presence evoked by philosopher Maurice Merleau-Ponty, Jean-Luc Godard's film *Passion*, *The Night Watch* (1982), and Peter Greenaway's film *Nightwatching* (2007).



The Night Watch (1642) – Rembrandt van Rijn

Nicolas Poussin

1594-1665

By the early 1630s, Poussin had rejected the expressive Mannerist style in favor of a more controlled approach to composition. Taking his lead from Classicism and Raphael over Venice and Titian, Poussin demonstrated his aspiration to use painting to communicate concepts and ideals through the fusion of different mythological and classical themes. He wanted his paintings to engage the spectator by making extra demands of their powers of reflection.

Poussin developed and practiced a highly symmetric approach. His precise geometrical organization, coupled with visual allegories, borrowed from the Hellenic philosophy of Stoicism. Poussin wanted to convey universal ideas about human experience and existence. He believed that we are all subject to forces outside our control and the only way to a contented existence was through logical thought and personal self-control.

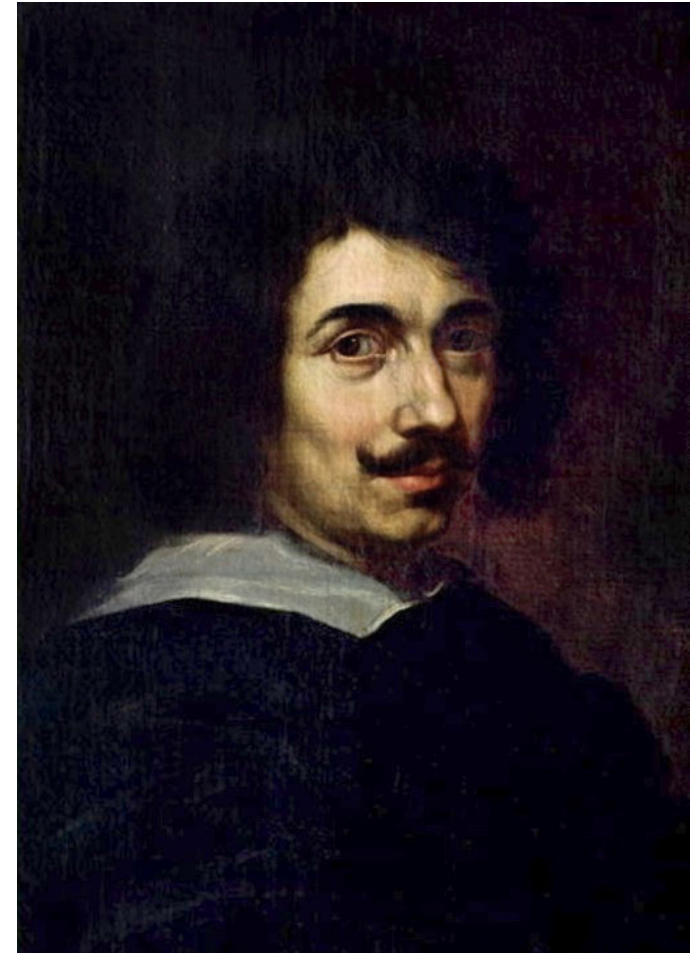
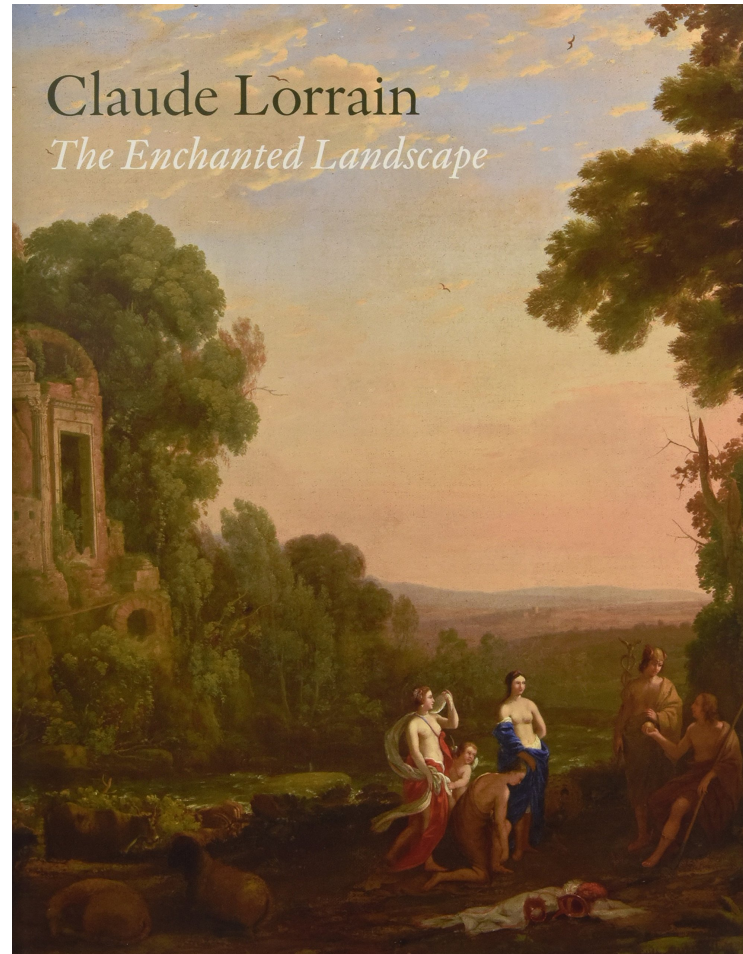
In his later paintings Poussin turned to a darker palette and freer compositional formations to represent the relationship between the natural environment and the mind. He painted expressive landscapes as a way of communicating conflicted or untamed human emotions. Poussin hoped that this would bring about a higher cerebral connection with his spectator.



Claude Lorrain

1600-1682

Claude Lorrain, byname of **Claude** Gellée, is a French artist best **known for**, and one of the greatest masters of, ideal landscape painting, an art form that seeks to present a view of nature more beautiful and harmonious than nature itself.





Turner Inspired – In the Light of Claude



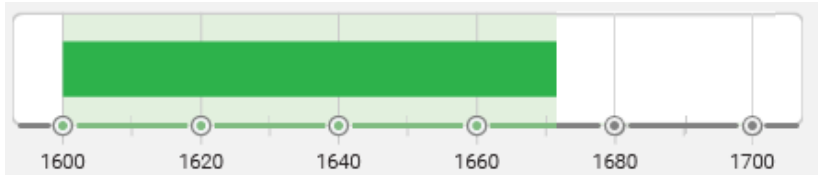
Claude, Seaport with the Embarkation of the Queen of Sheba
1648



Joseph Mallord William Turner, The Rise of the Carthaginian Empire,
1815

Old Dutch Masters

Dutch Golden Age Painting



Dutch Golden Age painting was informed by a number of artistic influences, including the landscapes and village scenes of **Pieter Bruegel the Elder**, the work of the anonymous "**Master of The Small Landscapes**," and the **Northern European Renaissance** artists (such as Jan van Eyck, Albrecht Dürer, and Hieronymus Bosch and Utrecht Caravaggism). However, it was primarily a reflection of the Dutch Golden Age's cultural, economic, and scientific domination of the era.



Pieter Bruegel the Elder's *Parable of the Sower* (1557) shows a peasant on the lower left, his back symbolically turned upon the dramatic mountain view and valley that fills the picture, as he sows the seeds of faith.

The Master of The Small Landscapes

The anonymous artist, dubbed "the Master of the Small Landscapes" after his two volumes of *The Small Landscapes* were published in 1559 and 1561 in Antwerp, had a noted influence on Dutch Golden Age artists with his close-up views of recognizable Dutch locations. The emphasis upon the unique characteristics of Dutch landscape features, villages, and rural life connected with a rising sense of pride in Dutch identity and values. While painters in the Dutch Golden Age were to employ both the panoramic and close-up views, even artists who used the panoramic approach did so to depict actual locations with accurate detail.



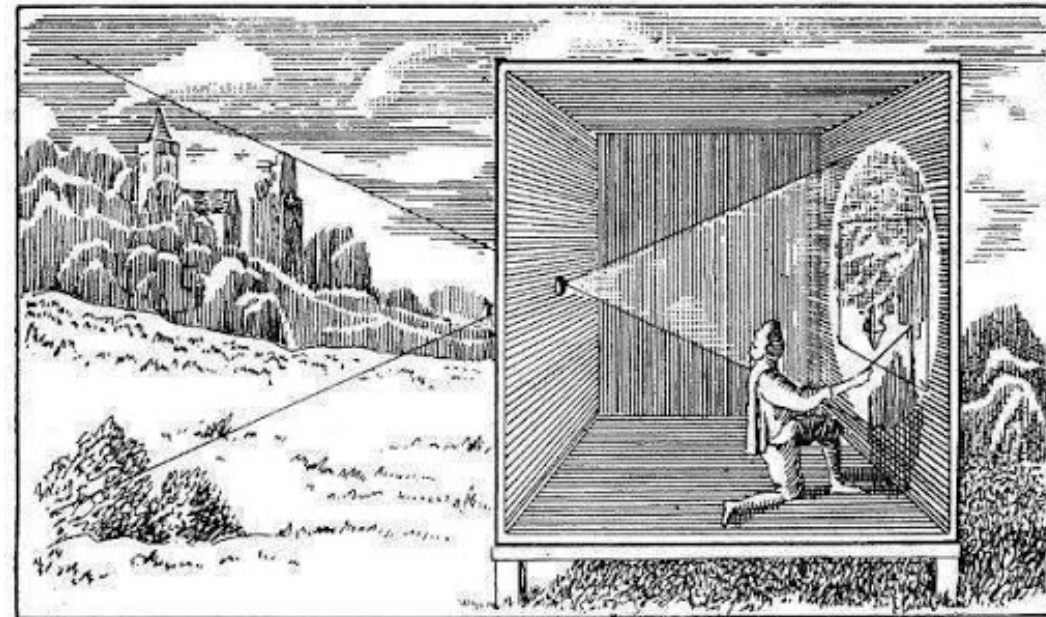
The Master of the Small Landscapes' *Landscape with view of a village* (1559-1561) depicts a small and humble village as if viewed by a traveler approaching on the road in the left foreground.

Johannes Vermeer

1632-1675

This notion, explored in the book *Vermeer's Camera* by Philip Steadman, inspired Jenison to take the inquiry from a thought experiment to a physical one. The documentary film, *Tim's Vermeer*, chronicles his journey to paint Vermeer's *The Music Lesson* himself through the assistance of a period-plausible optical apparatus in a meticulously recreated painter's studio.

Did Johannes Vermeer use a **camera obscura** or a derivative optical device to aid his painting?





Dutch Golden Age Painting: Concepts, Styles, and Trends

Still Life Nature Mort Momento Mori Vanitas

A number of noted subtypes were developed under the umbrella of Dutch still life painting, which includes *vanitas*, floral still life, *ontbijtjes* ("breakfast pieces"), and *Pronkstilleven* (an ostentatious display of food and expensive tableware).



Vanitas

Vanitas paintings were still lifes that combined finely crafted items with Christian symbolism to convey a moral message of the transience of earthly life. *Vanitas*, meaning "vanity," drew upon the Biblical admonition in Ecclesiastes that "all is vanity," and the paintings were a primarily Protestant genre. Leiden, a Dutch city, known for its university that played an important theological role, became an early artistic center for *vanitas* painting, as seen in Harmen Steenwyck's ***Still Life: An Allegory of the Vanities of Human Life* (c. 1640)**. The motif became popular throughout the Netherlands, though each city had preferred objects for inclusion, as Amsterdam favored flowers, and The Hague, known as a marketplace, favored the inclusion of food, particularly fish.



Harmen Steenwyck's *Still Life: An Allegory of the Vanities of Human Life* (c. 1640) exemplifies not only the genre but reflects the preferences of Leiden, including books and musical instruments to emphasize human knowledge and art.

Still Life

Scenes depicting lavish tables were very popular with Dutch patrons, and a number of subgenres developed, showing dinner pieces, late breakfast pieces, and the market scene. Breakfast pieces are some of the most noted artistically, due to their emphasis on composition and the treatment of light. A noted leader of the genre was Willem Claesz Heda, as seen in his *Still life with oysters, a rummer, a lemon and a silver bowl* (1634). Pieter Claesz was another leading proponent of the style, though his work often emphasized a *vanitas* theme



Willem Claesz Heda's *Breakfast* (1648), showing a damask tablecloth, fine glassware, including a blue and white Chinese bowl, exemplifies the comfortable life of the merchant class in a visually compelling composition.

The artists most noted for floral still life included the females Maria van Oosterwijck, Rachel Ruysch, and Maria Sibylla Meria. Rachel Ruysch was internationally renowned for her floral still lifes that employed asymmetrical compositions and the effects of light to create a sense of energetic movement. She was also very successful, her works bringing higher prices than Rembrandt van Rijn's. Maria van Oosterwijck's floral pieces often evoked allegorical and religious meaning, as in her *Vanitas-Still Life* (1668), which powerfully combined the two subtypes. Maria Sibylla Meria emphasized a scientific approach to her depictions of botanical and zoological specimens, and is now renowned as an early founder of entomology, being the first to record the actual life cycle of the butterfly and other species.



Rachel Ruysch's *Vase with Flowers* (1700) combined precise observation of each petal with a vivid sense of color.

Landscape Painting

Landscape in the early 1600s was dominated by "**the tonal style**," pioneered by Esaias van de Velde. The style, as seen in his *View of Zierikzee* (1618), emphasized the sky and depicted the landscape with blurred outlines, all bathed in a unifying color and atmosphere. The style was widely adopted, and in particular by his student Jan van Goyen who would go on to create works in the vein such as *Dune Landscape* (1629).

In the mid 1600's Dutch landscape took on what was called a "**classical style**," informed and exemplified by the works of Jacob van Ruisdael. While retaining an atmospheric effect, his works emphasized composition, often focused on a "heroic" windmill, tree, or tower, and strong contrasts of dark and light, as seen in his *Windmill at Wijk bij Duurstede*. At the same time he employed scientific observation. Van Ruisdael's work was both prolific and varied, as he painted not only Dutch landscapes and seascapes but Nordic forest scenes and mountains. He was also a noted teacher, as his student Meindert Hobbema became a renowned landscape artist.





Landscapes were so popular that many subgenres developed, including general subgenres like the moonlight scene, the village scene, the farm scene, and woodland scenes as well as site-specific genres such as *Haerlempjes*, landscapes that included a view of Haarlem, which had previously been spelled Haerlem. Jacob von Ruisdael's *Haarlem with the Bleaching Fields* (c. 1670-1675) was a noted example of the genre.

The most important subtypes, as they influenced later art movements and artists, were cityscapes, landscapes with animals in the foreground, and Italianate landscapes. Dutch cityscapes often emphasized views of urban life, as shown in **Pieter de Hooch's *The Courtyard of a House in Delft* (1658)**. Jan Vermeer's few cityscapes included both a more panoramic view of the skyline, as seen in his ***The View of Delft* (c.1660-61)**, and his view of a city street, in ***The Little Street* (c. 1658)**.



Jan Both was the leader in Italianate landscapes who was influenced by **Claude Lorrain** with whom he studied in Rome. Both painters produced views of idealized Italian landscapes, often containing classical ruins bathed in golden light. The style, exemplified in Both's *Italian Landscape with a view of a harbor* (1640-1652) was particularly favored by patrician patrons, and engravings reproducing Italianate landscapes were among the most popular of the day.



A number of artists specialized in painting landscapes with domestic animals, usually cows and horses, prominently featured in the foreground. Aelbert Cuyp was a noted master of the genre, as seen in his *Cows in a River* (c. 1650). Landscapes for Dutch patrons were often connected to a sense of national pride, and included elements symbolizing various Dutch values. For instance, the cow was seen as symbolizing the prosperity and the virtues of Dutch rural life. Similarly, Rembrandt's dramatic focus on a windmill in *The Mill* (1645-1648) evoked an identifying symbol of the Netherlands.

Rococo

1699–1780

CHARACTERISTICS

Lightness, elegance, natural forms,
asymmetrical design, subtle colors

LEADING CONTRIBUTORS

Antoine Watteau, Francois Boucher

INFLUENTIAL WORKS

Antoine Watteau

Embarkation for Cythera, 1718

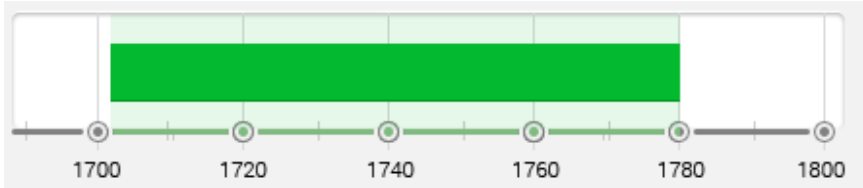
Francois Boucher

Venus Consoling Love, 1751



Antoine Watteau, *Embarkation for Cythera*, 1718

Rococo



CHARACTERISTICS

Lightness, elegance, natural forms,
asymmetrical design, subtle colors

Centuries before the term "**bling**" was invented to denote ostentatious shows of luxury, Rococo infused the world of art and interior design with an **aristocratic idealism** that favored elaborate ornamentation and intricate detailing. The paintings that became signature to the era were created in celebration of Rococo's grandiose ideals and lust for the aristocratic lifestyle and pastimes. The movement, which developed in France in the early 1700s, evolved into a new, over-the-top marriage of the decorative and fine arts, which became a visual lexicon that infiltrated 18th century continental Europe.

Genre paintings were popular ways to represent the Rococo period's bold and joyous lust for life. This included *fete galante*, or works denoting outdoor pastimes, erotic paintings alive with a sense of whimsical hedonism, Arcadian landscapes, and the "celebrity" portrait, which positioned ordinary people in the roles of notable historical or allegorical characters.

Rococo art and architecture carried a strong sense of theatricality and drama, influenced by stage design. Theater's influence could be seen in the innovative ways painting and decorative objects were woven into various environments, creating fully immersive atmospheres.

Detail-work flourished in the Rococo period. Stucco reliefs as frames, asymmetrical patterns involving motifs and scrollwork, sculptural arabesque details, gilding, pastels, and *tromp l'oeil* are the most noted methods that were used to achieve a seamless integration of art and architecture.

The term "rococo" was first used by Jean Mondon in his *Premier Livre de forme rocquaille et cartel* (*First book of Rococo Form and Setting*) (1736), with illustrations that depicted the style used in architecture and interior design. **The term was derived from the French *rocaille*, meaning "shell work, pebble-work," used to describe High Renaissance fountains or garden grottos that used seashells and pebbles, embedded in stucco, to create an elaborate decorative effect.**

Neoclassicism

1750–1850

CHARACTERISTICS

Renewed interest in classical antiquity,
harmony, simplicity, and proportion

LEADING CONTRIBUTORS

Antonio Canova, Jacques-Louis David

INFLUENTIAL WORKS

Jacques-Louis David

Napoleon Crossing the Alps, 1801

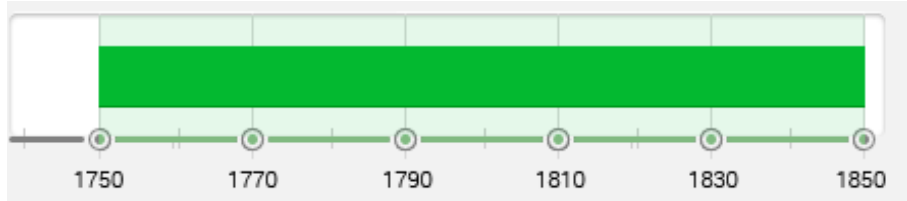
Antonio Canova

The Three Graces, 1816



Jacques-Louis David, *Napoleon Crossing the Alps*, 1801

Neoclassicism



CHARACTERISTICS

Renewed interest in classical antiquity,
harmony, simplicity, and proportion

New classics of the highest rank! This was the rallying cry of populations immersed in the 18th century Age of Enlightenment who wanted their artwork and architecture to mirror, and carry the same set of standards, as the idealized works of the Greeks and Romans. In conjunction with the exciting archaeological rediscoveries of Pompeii and Herculaneum in Rome, Neoclassicism arose as artists and architects infused their work with past Greco-Roman ideals. A return to the study of science, history, mathematics, and anatomical correctness abounded, replacing the Rococo vanity culture and court-painting climate that preceded.

Neoclassical art arose in opposition to the overly decorative and gaudy styles of Rococo and Baroque that were infusing society with a vanity art culture based on personal conceits and whimsy. It brought about a general revival in classical thought that mirrored what was going on in political and social arenas of the time, leading to the French Revolution.

The primary Neoclassicist belief was that art should express the ideal virtues in life and could improve the viewer by imparting a moralizing message. It had the power to civilize, reform, and transform society, as society itself was being transformed by new approaches to government and the rising forces of the Industrial Revolution, driven by scientific discovery and invention.

Neoclassical architecture was based on the principles of simplicity, symmetry, and mathematics, which were seen as virtues of the arts in Ancient Greece and Rome. It also evolved the more recent influences of the equally antiquity-informed 16th century Renaissance Classicism.

Neoclassicism's rise was in large part due to the popularity of the Grand Tour, in which art students and the general aristocracy were given access to recently unearthed ruins in Italy, and as a result became enamored with the aesthetics and philosophies of ancient art.

Capability Brown

1716-1683

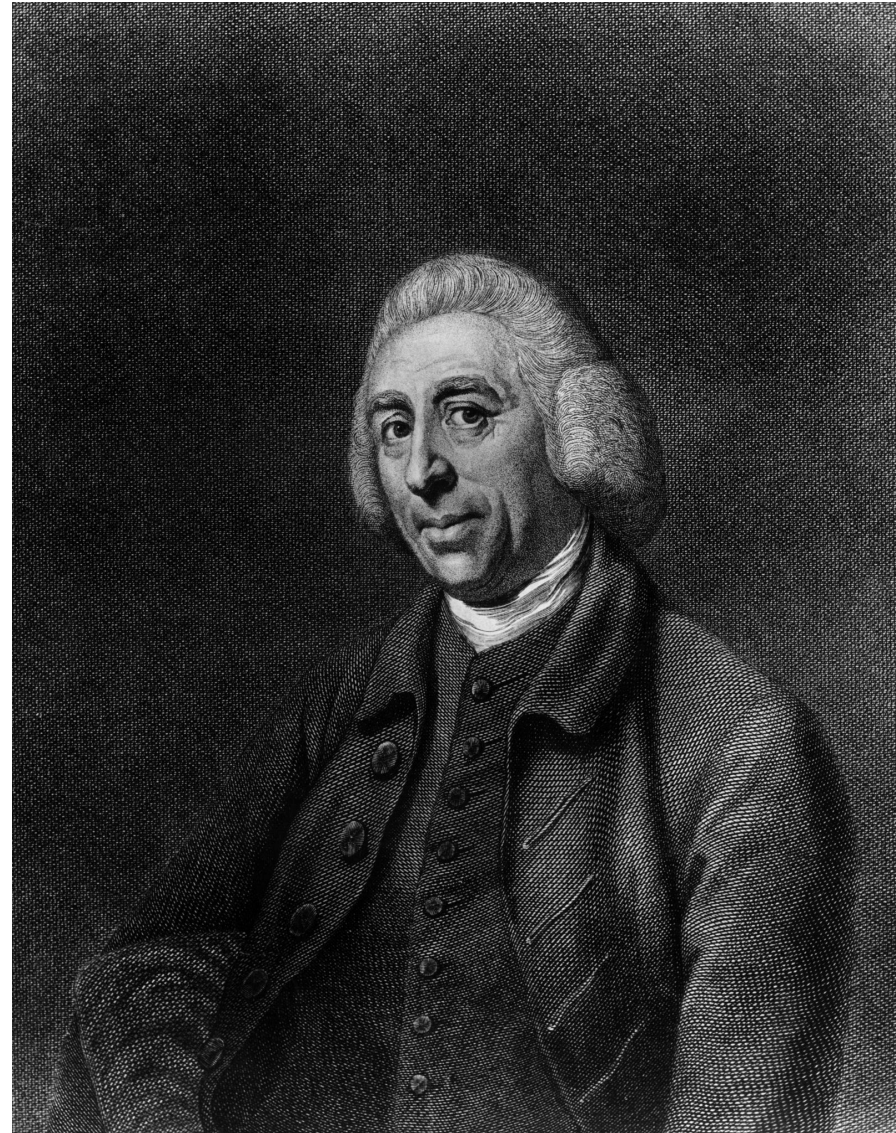
Lancelot Brown, more commonly known as Capability Brown, was an English landscape architect. He is remembered as "the last of the great English 18th-century artists to be accorded his due" and "England's greatest gardener". He designed over 170 parks, many of which survive

What's Brown's style?

Brown's landscapes were simple, uncluttered and restrained. They comprised sweeping pasture bordered with tree clumps, perimeter shelter belts and screens of trees. The landscape was designed to encourage eighteenth century leisure pursuits including hunting, shooting and carriage-riding.

Creating an image of England

What Shakespeare has done for English letters, so Capability Brown has done for English landscape. His landscapes look so natural that it is hard to see the hand of the artist at work.





Capability Brown
1716-1683



Humphry Repton

1752-1818



John Nash

1752-1835

